

Summer Learning Menu

Directions: Throughout the summer, you should spend some time completing the learning menu for IB Film. The summer assignment will be the first project grade for IB Film, and it will set you up for success for junior year. Please read the menu carefully and select items that both interest and challenge you in the area of film studies.

Appetizers

Directions: Select at least **5** [film history videos](#) from the playlist to watch (there are 16 to choose from). As you watch, take notes on the key dates, people, and terms. You should also consider other film topics that relate to the one discussed in the video.

Video	Key Dates	Key People	Key Terms	Connections made to other film topics
Movies are Magic #1				
Choice Video #__				
Choice Video #__				
Choice Video #__				
Choice Video #__				

ENTRÉE

Directions: Choose **ONE** of the Tic-Tac-Toe choice boards and screen at least **THREE** films listed on that board (horizontally, vertically, or diagonally). Ideally, you should select a board that includes films with which you are **unfamiliar**. As you watch, complete the **note-taking guide** in your **film composition notebook** for each selection (you will eventually **type** of your notes and **submit** them to **ManageBac**). In some cases, film substitutions will be accepted. Be sure to check with Ms. Wilson (wilsonjen@pcsb.org)first.

Tic-Tac-Toe: Silent Era (1895-1927)

Illusionist <i>A Trip to the Moon</i> (1902), <i>The Melomaniac</i> (1903), <i>The Thief of Bagdad</i> (1924)	Slapstick <i>Tilly's Punctured Romance</i> (1914), <i>The General</i> (1926), <i>City Lights</i> (1931)	Monumental Epics <i>Cabiria</i> (1914), <i>Intolerance</i> (1916), <i>Ben Hur: A Tale of the Christ</i> (1925)
Athleticism/Action <i>The Mark of Zorro</i> (1920), <i>The Three Musketeers</i> (1921), <i>Robin Hood</i> (1922)	German Expressionism <i>The Cabinet of Dr. Caligari</i> (1919), <i>Nosferatu</i> (1922), <i>Metropolis</i> (1927)	Soviet Montage <i>The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks</i> (1924), <i>Battleship Potemkin</i> (1925), <i>Man with a Movie Camera</i> (1929)
Documentaries <i>Nanook of the North</i> (1922), <i>Grass</i> (1925), <i>Moana</i> (1926)	Avant-Garde <i>L'inhumaine</i> (1924), <i>Berlin: Symphony of a Great City</i> (1927), <i>The Fall of the House of Usher</i> (1928)	Pioneers of African-American Cinema <i>Within Our Gates</i> (1920), <i>The Flying Ace</i> (1926), <i>The Scar of Shame</i> (1929)

Tic-Tac-Toe: Early Sound (1928-38)

Horror <i>Dracula</i> (1931), <i>Frankenstein</i> (1931), <i>The Mummy</i> (1932), <i>Vampyr</i> (1932)	Surrealism <i>Un Chien Andalou</i> (1928), <i>The Seashell and the Clergyman</i> (1928), <i>Duck Soup</i> (1933)	Gangster Films <i>Little Caesar</i> (1930), <i>Scarface</i> (1932), <i>Angels with Dirty Faces</i> (1938)
Screwball Comedy <i>It Happened One Night</i> (1934), <i>My Man Godfrey</i> (1936), <i>Bringing Up Baby</i> (1938)	Exoticism/Escapism <i>Shanghai Express</i> (1932), <i>Trouble in Paradise</i> (1932)	Animation <i>Steamboat Willie</i> (1928), <i>Snow White and the Seven Dwarfs</i> (1937), <i>Fantasia</i> (1940)
French Poetic Realism <i>Le grand jeu</i> (1934), <i>Port of Shadows</i> (1938)	Romanticism <i>Becky Sharp</i> (1935), <i>Gone with the Wind</i> (1939)	Anti-War Films <i>Westfront 1918</i> (1930), <i>La grande illusion</i> (1937)

Tic-Tac-Toe: War/Post-War (1939-59)

Propaganda <i>Triumph of the Will</i> (1935), <i>Fires Were Started</i> (1943), <i>I Was a Communist for the FBI</i> (1951)	Naturalism / Realism <i>The Human Beast</i> (1938), <i>Human Desire</i> (1954), <i>Pather Panchali</i> (1955), <i>The Battle of Algiers</i> (1966)	Film Noir <i>The Maltese Falcon</i> (1941), <i>Double Indemnity</i> (1944), <i>The Big Sleep</i> (1946), <i>Touch of Evil</i> (1958)
Melodrama / Classics <i>Gone with the Wind</i> (1939), <i>Casablanca</i> (1943), <i>It's A Wonderful Life</i> (1946), <i>All About Eve</i> (1950)	Biopics <i>Young Mr. Lincoln</i> (1939), <i>Lust for Life</i> (1956), <i>Lawrence of Arabia</i> (1962)	Italian Neo-realism <i>Rome, Open City</i> (1945), <i>Bicycle Thieves</i> (1948), <i>La Strada</i> (1954)
Westerns <i>Stagecoach</i> (1939), <i>High Noon</i> (1952), <i>The Searchers</i> (1956), <i>Rio Bravo</i> (1959)	Musicals / Bollywood <i>The Wizard of Oz</i> (1939), <i>Singin' in the Rain</i> (1952), <i>Do Bigha Zamin</i> (1953), <i>Mother India</i> (1957)	Experimental Films <i>Meshes of the Afternoon</i> (1943), <i>Venom and Eternity</i> (1951), <i>Scorpio Rising</i> (1964)

Tic-Tac-Toe: Modern/Post-Modern (1960- Present)

Teen Films <i>Rebel Without a Cause</i> (1955), <i>American Graffiti</i> (1973), <i>Sixteen Candles</i> (1984), <i>Bend it Like Beckham</i> (2002), <i>Ladybird</i> (2017)	French New Wave <i>The 400 Blows</i> (1959), <i>Breathless</i> (1960), <i>Cleo from 5 to 7</i> (1962), <i>The Cow</i> (1969), <i>Taste of Cherry</i> (1997)	Feminist & Queer Cinema <i>The Trouble with Angels</i> (1966), <i>Nine to Five</i> (1980), <i>Thelma and Louise</i> (1991), <i>My Own Private Idaho</i> (1991), <i>Happy Together</i> (1997), <i>Carol</i> (2015)
Dystopian Films <i>Soylent Green</i> (1973), <i>Blade Runner</i> (1982), <i>Brazil</i> (1985), <i>The Matrix</i> (1999)	Genre Revisionism (Spaghetti Western / Neo-Noir) <i>The Good, the Bad and the Ugly</i> (1966), <i>The Wild Bunch</i> (1969), <i>Chinatown</i> (1974), <i>L.A. Confidential</i> (1997), <i>A Girl Walks Home Alone at Night</i> (2014)	American Indies <i>Night of the Living Dead</i> (1968), <i>Easy Rider</i> (1969), <i>Eraserhead</i> (1977), <i>Sex, Lies, and Videotape</i> (1989), <i>Clerks</i> (1994)
Postmodernism <i>Taxi Driver</i> (1976), <i>Blue Velvet</i> (1986), <i>Pulp Fiction</i> (1994), <i>The Big Lebowski</i> (1998), <i>Inception</i> (2010), <i>A Separation</i> (2011)	Cult Films <i>Pink Flamingos</i> (1972), <i>The Wicker Man</i> (1973), <i>The Rocky Horror Picture Show</i> (1975), <i>This is Spinal Tap</i> (1984)	Japanese & Korean Horror <i>Hausu</i> (1977), <i>Ringu</i> (1998), <i>Ju-On: the Grudge</i> (2002), <i>The Silenced</i> (2015), <i>Train to Busan</i> (2016)

Note-taking Guide: Complete this for EACH of your THREE Film Selections

- 🎬 Film Title:
- 🎬 Year:
- 🎬 Director:
- 🎬 Country:

- 🎬 Background Information on Film History/Theory Category (include 2-3 sources; some of this information could come from the videos in the **Appetizers'** section):

- 🎬 Prominent Cinematic Techniques:






- [Screenwriter](#) (The **hyperlink** will take you to a video by Studiobinder which explains the anatomy of a screenplay if you are unfamiliar):
 - Narrative – 3 Act Structure
 - Act I: What happens at the beginning?
 - Characters:
 - Setting:
 - Problem Introduced:
 - Act II: What happens in the middle?
 - Major Conflict in the film:
 - Act III: What happens at the end?
 - Resolution:
- **Director**
 - Describe the [mise-en-scène](#) (set, costumes, makeup, hair, use of color, etc.; The **hyperlink** will take you to a video by Studiobinder which explains mise-en-scène if you are unfamiliar).
 - Identify the director's overall intention and discuss HOW and through what means this intention is represented throughout the film.
- **Cinematographer**
 - Describe the [shot content](#) (camera angles, camera movement, frame composition, etc; The **hyperlink** will take you to a video by Studiobinder which explains various shot types if you are unfamiliar).
- **Editor**
 - Describe how the plot is constructed through various [editing techniques](#) (montage, cuts, transitions, corrections, etc; The **hyperlink** will take you to a video by Studiobinder which explains various editing techniques if you are unfamiliar.):
- [Sound Designer](#)
 - Describe the diegetic (sound from within the film such as character's dialogue and sound effects) and non-diegetic (sound from outside the film such as soundtrack and voiceover; The **hyperlink** will take you to a video by Studiobinder which explains various sound techniques if you are unfamiliar.):

- 🎬 2-3 Memorable Scenes: Include a brief description OR screenshots AND timestamps as well as WHY these scenes are memorable as they relate to both the **film period** AND the **director's intention**:

DESSERT

Directions: Using ONE of the films you watched from the Tic-Tac-Toe choice board as inspiration, choose ONE of the following **Film Production Roles (FPR)** and complete **ONE** film product (1 minute-3 minutes in length). See BELOW for descriptions of each **FPR**. For the purposes of this exercise, you may submit clips (a minimum of 30 seconds each) or a complete reel (1-3 minutes). Complete the following steps:

Film Production Roles (FPR)

-  **Director:** The director's role involves overall control of the artistic, dramatic and logistical aspects of the film, guiding the actors and technical crew to transform the script from page to screen. The director is a key member in all three phases of production and must be able to communicate well with all members of the team. The director collaborates, delegates and leads the team towards completion of the finished film. They also lead the team in defining the vision or concept of the film.
-  **Cinematographer:** The cinematographer's role involves the overall composition of the on-screen image—in terms of camera framing and picture composition, movement and lighting. The cinematographer's primary role occurs during the production phase but they also play an important role in the pre-production and post-production phases. The cinematographer works closely with the director and editor throughout the process and is responsible for the set-up and use of any necessary equipment needed for the capturing of the image (including tripod, camera, lights and dolly).
-  **Editor:** The editor is responsible for assembling the audio and visual elements into the final film. Although their primary role is during the post-production phase, they will also play an important role in the pre-production and production phases. Editors should consider pacing and narrative rhythm, the creation of tension and mood, as well as editing styles (continuity or montage) and transitions (straight cuts, dissolves, fades in and fades out) in terms of narrative purpose. Some genre/films may require additional techniques such as keying, masking, double exposure, advanced titling, subtitles, coloring, animation and special effects.
-  **Sound:** The sound role is responsible for the audio portion of the film, including dialogue, soundtrack and sound effects. Although students may receive assistance in the creation of the sound, it is the responsibility of the sound person to direct, collect and assemble the sound for the film. The sound person's primary role is during the production and post-production phases; however, they play an important role in the pre-production phase as they help plan the film. The sound person should consider volume, pacing, the creation of tension and mood, as well as style and transitions.
-  **Writer:** The writer is responsible for developing ideas and concepts, research, treatment, and the creation of the script. Although their primary role is during the pre-production phase, they also play an important role in the production and post-production phases. If a student is taking on the writing role, the script should (in almost all cases) have dialogue as an aspect of the work. Even silent films require a dedicated writer who helps to describe and determine action, create inter-title sequences and plot the overall narrative of a film.

INQUIRY: Pre-Production

- ▶ The film I selected is:
- ▶ I selected this film because:
- ▶ The **FPR** I have selected is:
- ▶ Discuss how you will convey connection to the inspiration film AND your intention in creating your own film product:
- ▶ Sketch and/or Storyboard of your plan:
- ▶ What I will need to complete filming (actors, props, costumes, tools, etc.):
- ▶ Production schedule (a timeline for filming and completion):

ACTION: Production

- ▶ For each day of filming (according to your production schedule), describe what you accomplished (2-3 sentences should suffice; alternatively, you could provide stills with captions as evidence of what you completed).

REFLECTION: Post-Production

- ▶ Regardless of your chosen **FPR**, it is likely some/much editing will be necessary. You have a number of options available to you in terms of editing software; choose one you are comfortable with. If you do not have a preference, you can check out Adobe Express (available to you for FREE via Clever). You can also check out DaVinci Resolve (you might be able to get a free trial). Do your best here! A LARGE part of I.B. Film requires you to take creative risks and learn new skills as you go. Embrace being uncomfortable in the spirit of learning!
- ▶ Save your reel as an .mp4 or .mov less than 500 MB (you can compress the video via Adobe Express or you can find a free compression tool online).
- ▶ Reflection: Write a thoughtful reflection (1-2 paragraphs) on how successful you thought you were in preserving and representing a connection to the inspiration film and in communicating your intention in your chosen **FPR**. Finally, in the second paragraph, reflect on the process as a whole (what you enjoyed, what was difficult, what you learned, what you would change if given the choice, etc.).

ASSIGNMENT SUBMISSION REQUIREMENTS

- ★ ALL document-based worked (Appetizer notes, Entrée notes, and Dessert-document based exercises) MUST be TYPED in a single, continuous Word document (or .pdf).
- ★ There will be **TWO** dropboxes in **ManageBac**: One for your **DOCUMENT** and one for your **VIDEO**.
- ★ Save the **DOCUMENT** (in Word or .pdf) as follows: Last Name_First Name_SA
- ★ Save the **VIDEO** (as an .mpf 4 or .mov) as follows: Last Name_First Name_your FPR of choice (i.e., Crum_Laura_Director)
- ★ **BOTH assignment components are due by 11:59 p.m. on Friday, August 9, 2024.**